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We are indebted to the publisher, T. B. Peterson, Philadelphia, through F. Hagan, of this city, for the following works just issued from the press:
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This is the most ambitious and perhaps the best work from the pen of Mr. Herbert. Its scenes are laid in the most interesting periods of Roman history, and it is a judicious selection of a few pages, are very graphically depicted. The author has long been of the opinion that the classic ages presented a field rich with a harvest of material almost virgin for the romancer's use, and in the present work he has given the result of his labor for years past in this field. We predict for the work a host of readers.

THE CONQUEST OF CHARTREX, or the Fall of the French Monarchy. By Alexander Dumas.
This is spoken of as perhaps Dumas' best work. We have not read the work, but have no doubt it possesses a large share of the attractions which belong to all of Dumas' productions. The plot is laid in interesting and stirring times, none the less so because they are modern.

F. Hagan, Market street, has a supply of these and other late publications on hand.

THEATICAL.
We noticed briefly, yesterday, the performance at the Adelphi on Monday evening. At the late hour of writing, we had time and space only to refer in generalities. We think, however, that a further and more specific notice will not be inappropriate this morning.

The "Honey Moon" is one of the best of the legitimate comedies, and we are sure its execution on this occasion gave general satisfaction. The ladies of the company, especially, appeared to great advantage in it. Mrs. Coleman Post, as Juliana, made a very favorable impression. She is a lady of very fair histrionic talent, and we congratulate the Manager on having procured her services. She will, if we mistake not, be found invaluable as a leading stock actress. If we were to criticize her performance on this occasion, we would say that in the more important scenes she was too subdued, bordering in one instance at least, upon tanness. In the scene where Juliana is introduced into the humble cottage with its homely furniture, instead of the gorgeous palace which had been described by her lover, we naturally look for some moonish outburst of surprise and indignation. In such scenes we look for the triumph of histrionic art, and we expected that Mrs. Post would give us, in this one, a touch of her best powers. Perhaps Mrs. Post's manner in this scene lost something by being contrasted, as it was in our mind, with a similar scene in the Lady of Lyons as we have often seen it rendered by JESSIE LEAS.

Such a comparison is manifestly unfair, however, Mrs. P. is a lady of considerable merit in her profession, but her pretensions are modest. She does not court the criticism of the press as a star of uncommon brilliancy. We understand her position to be that of a leading stock actress, and as such, we are free to say, she acquitted herself on Monday evening in a highly creditable manner. We repeat the remark made above, that in such a position she will be invaluable to the management.

Mrs. Kate Tringoli, as *Volante* and *Margery*, made a fine effort, and for a little too much *affection* (no offense, Miss Kate), her acting would be pronounced good by the best judges. With a fair share of both beauty and talent, she will undoubtedly rank as one of the standing favorites at the Adelphi.

Mrs. Carpenter, too, as *Zimora*, made a favorable impression; and, in short, the audience, we are sure, was satisfied that the management had been singularly fortunate in procuring the services of three very meritorious ladies to "play" the female characters.

Mr. Vance, as *Duke Aramis*, did passably. We wish he wouldn't "take a passion into matters" so. Over-acting his forte, and until that species of acting becomes popular, we fear that Mr. V.